

ANOTHER DAY GOES BY:  
AN ORIGINAL COMPOSITION FOR SSAATTBB CHOIR AND PIANO

A CREATIVE PROJECT  
SUBMITTED TO THE GRADUATE SCHOOL  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE  
MASTER OF MUSIC IN MUSIC COMPOSITION

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## Chapter 1

*Another Day Goes By* is a piece for an eight-part choir consisting of about eighty people and piano. The text for this choral piece is a poem that was written by my father, Dr. Mark Roger Dettro. The piece demonstrates my style as a composer. When I entered the Master's of Music in Composition program, I was not writing traditionally tonal pieces, but very diatonically. I also rarely used changing meters. In Chapter 3, I explain how my style has evolved.

The piece is nine minutes long and it includes a piano introduction and coda, with some short interludes between the different stanzas of the poem. The poem is as follows:

He loves them so much!  
He misses them so badly  
He wants to teach them  
He yearns to hold them  
Another day goes by

He loves them so dearly  
Why are they so far away?  
How has this happened?  
It seems so unfair, so unjust  
Another day goes by

There is so much to do,  
So much to say, to experience  
There is so little time

The pain won't stop  
Another day goes by

They get older, so does he  
Time lost, gone forever  
Thankfully he has her  
She hurts for him  
Another day

How does he tell them?  
A great father lost?  
To be friend, guide, teacher, or fool?  
He loves them so much!  
Turn out the light, try to sleep, think, dream  
Another day goes by

The poem is untitled, but “Another day goes by” is a recurring phrase, so I felt that it would be an appropriate title for my composition. The poem’s structure is very simple. There are five stanzas; the first four stanzas each have five lines and the last stanza has six. Every stanza ends with “Another day goes by,” except the fourth stanza, in which this refrain is shortened to “Another day.”

I chose to set this text for very personal reasons. When I was a young girl, my parents got divorced. Several years later, both of my parents were remarried to different people. My mother married a man who was in the army, which meant that my sister, my brother, and I had to move from Illinois to Georgia, then to Kentucky two years later. My father wrote this poem in reaction to our leaving. On May 30, 2008, my father passed away. My stepmother had found this poem only a few months prior to his death. My sister, brother, and I, however, were only made aware of the poem after his death. I was always aware that our moving away was difficult on my father, but I did not understand the depth of his pain until I read this poem.

More than anything, I wrote this piece for my sister and brother. The loss of my father was difficult for us all, but I know that I can get through anything with them by my side. About a year ago, my sister mentioned to me that I should set this poem to music. Throughout the composition process, it was difficult to push through any emotions that came with the poem and the memory of my father, but I believe that the emotional content helped me to create a piece that is worthy of the poem's importance to my family.

## Chapter 2

When discussing choral music within the last fifty years, pieces are usually put into one of two categories. The first category is very accessible. The average church choir, middle school choirs, high school choirs, and some non-audition university choirs typically sing the music in this category. This music is not very difficult to perform and often follows a basic formula of writing. Chord progressions are very basic and there are usually few modulations; typically the final verse or chorus simply modulates up a whole or half step. Also, the vocal lines are typically very conjunct. Music in the second category is on the other end of the spectrum. It is usually very difficult to perform and is typically only performed by university choirs, extremely good church choirs, and professional choirs. The music in this category is usually thought of as being more scholarly, often with disjunct lines, unfamiliar chord progressions, and several modulations throughout the piece.

I believe that my piece falls into the second category, but my goal was to also allow it to be more accessible too. *Another Day Goes By* is not an easy piece to perform, but I believe that, with a lot of work, it could be performed by non-audition university choirs or very good high school choirs. I believe that the generalization of choir music is

not as true as most people believe and I think that my piece proves that there can be pieces that are difficult to perform, but that are not accessible only to professional-grade choirs.

Before I began writing my piece, I decided to find other choral pieces that I felt also fell into the same category of choral music as mine. These pieces are *I Am the True Vine*<sup>1</sup> by Arvo Pärt; “Mid-Winter Waking” and “Intercession in Late October,”<sup>2</sup> the fourth and fifth songs from Morten Lauridsen’s *Mid-Winter Songs*; and the song cycle *I Hate and I Love (Odi et amo)*<sup>3</sup> by Dominick Argento. Each piece demonstrates the composer’s personal style, and each influenced my writing of *Another Day Goes By*.

### **Arvo Pärt’s *I Am the True Vine***

Arvo Pärt was born in 1935 in Estonia. Pärt began studying music in Tallinn, Estonia in 1954 and graduated from the Tallinn Conservatory in 1963. Pärt’s earlier style included use of serial techniques, despite having “little access to what was happening in contemporary Western music.”<sup>4</sup> He began to have periods of silence of a year or more where he would stop composing, during which time he would study music, including early choral music.

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<sup>1</sup> Arvo Pärt, “I am the True Vine,” *Collected Choral Works* (Universal Edition, 1999): 25–28.

<sup>2</sup> Morten Lauridsen, *Mid-Winter Songs* (Evanston, IL: Opus Music Publishers, 1992): 34–49.

<sup>3</sup> Dominick Argento, *I Hate and I Love (Odi et amo): A Cycle for Mixed Chorus and Percussion* (New York: Boosey & Hawkes, 1981).

<sup>4</sup> “Arvo Pärt,” *Classical Net – Basic Repertoire List - Pärt*, (Classical Net, 2010), <<http://www.classical.net/music/comp.lst/part.php>>. Accessed June 18, 2010.

After one of these periods of silence, Pärt re-emerged in 1976 with a completely new style, which came from his invention of “tintinnabuli” which translates to “little bells.” Tintinnabulation is described as “composing two simultaneous voices as one line – one voice moving stepwise from and to a central pitch, first up then down, and the other sounding the notes of the triad.”<sup>5</sup> Pärt eventually left Estonia and, in 1980, moved to Vienna and became an Austrian citizen. A year later he moved to West Berlin, which is where he still resides.

*I Am the True Vine* by Pärt is different from the other pieces that influenced me because it is a minimalist piece. An early minimalist piece “tended to restrict itself to a tiny repertoire of pitches and rhythmic values... The length of the works actually underlines the intense restriction of materials.”<sup>6</sup> The name “minimalism” shares aspects with the art movement by the same name: geometric lines, illusions, and lacking decorative detail. According to minimalist composer John Adams, there are three aspects that must be present for a piece to be considered minimal: “regular, articulated pulse; the use of tonal harmony with slow harmonic rhythm; and the building of large structures through repetition of small cells.”<sup>7</sup>

In Pärt’s piece, there is only one dynamic marking. Each voice is marked *piano* as it enters at the beginning of the piece; there are no further dynamic markings. Instead,

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<sup>5</sup> Ibid.

<sup>6</sup> Kyle Gann, “Thankless Attempts at a Definition of Minimalism,” *Audio Culture: Reading in Modern Music*, ed. Christoph Cox and Daniel Warner (New York: Continuum, 2005), 299.

<sup>7</sup> Ibid., 300.



Pärt creates dynamic contrast by adding and dropping voices. I call this device “layering;” **Example 1**, from the start of the piece, illustrates the technique.

### Example 1

The musical score for 'I Am the True Vine' by Arvo Pärt, Example 1, shows four voices: Soprano, Alto, Tenore, and Basso. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'I am the true vine and my Father is the husband man.' The score illustrates the 'layering' technique where voices enter and drop out. Above the Soprano staff, fingerings are indicated: 3, 4, 6, 3, 4, 2, 3, 6. Dynamic markings include *p* (piano) for the Soprano and Alto parts. The lyrics are written below the corresponding staves.

The interesting thing about this layering of voices is that Pärt does it seamlessly. While listening to the piece, it is very difficult to hear as voices drop out and enter. This layering of voices is also interesting because, rather than having one melodic idea that is heard in one voice, the voices enter and drop out in the middle of a line of text. In fact, one voice rarely gets to sing an entire line of the text.

*I Am the True Vine* falls into Pärt’s later style, which can be seen by his use of pitch-centricity, as it does not follow the chord progressions that are typical to tonal music, but rather centers around one pitch class. Most of the pieces in his later style are diatonic in nature, they use primarily triadic structures and tertian harmonies, but these harmonies do not follow typical tonal voice leading or harmonic progressions.

### **Morten Lauridsen's *Mid-Winter Songs***

Morten Lauridsen was born in 1943 Colfax, Washington, but was raised in Portland, Oregon. Lauridsen studied composition at the University of Southern California. He now resides in Los Angeles and in his summer home in Washington. Lauridsen has written seven vocal cycles, including *Mid-Winter Songs*, all of which are frequently performed by distinguished ensembles worldwide. In fact, musicologist and conductor Nick Strimple states that Lauridsen “has eclipsed Randall Thompson as the most frequently performed American choral composer.”<sup>8</sup>

Morten Lauridsen's *Mid-Winter Songs* is a cycle that is made up of five songs. The poetry for the set is by Robert Graves and deals with the fall or winter seasons. I focused on the fourth song, “Mid-Winter Waking” and the fifth song, “Intercession in Late October.” This piece is quite a bit different from the Pärt. The most obvious difference is that, unlike the Pärt, which is to be sung a cappella, the Lauridsen has accompaniment.

This accompaniment really inspired me for the connection between it and the choir. In this piece, the piano does not merely provide a simplified reduction of the choral parts. Instead, the piano part is a separate voice, often playing a countermelody against the chorus. The important fact is that, even though the piano is its own separate voice, it still connects to what the choir is singing. The effect would be completely different if the piano did not sound like it belonged with the choir. Along with that effect, Lauridsen

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<sup>8</sup> Nick Strimple, *Choral Music in the Twentieth Century* (Portland, OR: Amadeus Press, 2002), 248.

gives the piano an interlude, which brings back material from earlier songs in the set, thus connecting the whole set together.

Another major difference from Pärt is Lauridsen's use of melody. The melody in both "Mid-Winter Waking" and "Intercession in Late October" occurs consistently in all of the voices and there is no layering. Lauridsen does, however, set some of the text in an interesting way. In "Mid-Winter Waking," rather than having each voice say the same text at the same time, he has two of the voices sing one line of text while the other two sing a different line of text. The effect of these two different lines of text being sung at one time is that listeners are only able to pick up on one of the lines or switch between the two and only catch certain words. For instance, in **Example 2** listeners tend to hear the moving lines when the basses and sopranos sing "sudden warm airs that blow," then shifting to the moving parts in the tenors and altos for "before the expected." Then, listeners tend to hear only one of the lines as all the voices sing together, before finally picking up the word "blossom" in the tenors and altos.

## Example 2

The musical score for Example 2 consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The tempo is marked *mp* (mezzo-piano). The lyrics are: "sudden warmairs that blow while sheep still gnaw at roots you, be - fore the expected sea - son of new blos-som, be - fore the expected sea - son of new blos-som, sudden warmairs that blow while sheep still gnaw at roots". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

Lauridsen's harmonic language differs from Pärt's in a number of different ways. Lauridsen, like Pärt, writes diatonically, with primarily triadic structures and tertian harmonies. However, unlike Pärt's, Lauridsen's music is not pitch centric. Lauridsen does not always follow the rules of tonal voice leading, but rather will move voices more organically. Lauridsen's piece also does not use a key signature, but rather accidentals, and his use of dissonance is consistent through the set to create interest and variety. For instance, **Example 3** shows the third measure of "Intercession in Late October." In this example, when the chorus sings "dies," all of the voices are singing seconds, the basses on F and G, the tenors on A and B, the altos on G and A, and the sopranos are on B and C. At this point, all of the diatonic pitch classes except for D and E are present. These kinds of secundal chords occur throughout the piece. However, if we look at the

surrounding music, we find that most of it follows what we would expect from a consonant piece – mostly thirds and unisons. Looking at the voice leading in the first measure, we would expect the C# and E in the piano to move to octave Ds. Lauridsen instead moves to a D and an E and then repeats this gesture. Further on, the piano part shows a C# half-diminished seventh chord that resolves to a G major chord with an added C#. These resolutions do not sound out of place to the modern ear; however, they do not follow traditional tonal voice leading or harmonic progressions.

### Example 3

Teneramente ♩ = 60

*p* *mp*

Soprano

Alto

Tenor

Bass

How hard the year dies: \_\_\_\_\_

How hard the year dies: \_\_\_\_\_

How hard the year dies: \_\_\_\_\_

How hard the year dies: \_\_\_\_\_

Teneramente ♩ = 60

*p* *mp* *p* *mp*

Piano

### **Dominick Argento's *I Hate and I Love (Odi et amo)***

Dominick Argento was born in York, Pennsylvania, in 1927. After study at Peabody Conservatory and the Eastman School of Music, he earned two fellowships that allowed him to continue his study in Italy. During his time in Italy, Argento was able to study with Luigi Dallapiccola.<sup>9</sup>

Dominick Argento's *I Hate and I Love (Odi et amo)* is another song cycle. The text for the cycle is selected from English translations of the poems of Gaius Valerius Catullus. Argento's cycle is similar to the Lauridsen in that it too does have accompaniment. Argento's accompaniment, however, is all percussion, rather than piano. This cycle is also made up of eight songs, rather than Lauridsen's five.

The first thing that I noticed about the Argento song cycle was how he set the text. Argento uses word painting, allowing the music to help express the text. Right at the beginning of the first song, the text is "I hate and I love." The two thoughts expressed here are polar opposites and Argento is able to musically highlight the differences in them in several ways. First of all, the phrase "I hate" is supposed to be sung *forte* and then it changes to *mezzo piano* for "and I love." The ranges used for the two ideas are also opposites. All of the voices are singing in their upper registers for "I hate," and then they all drop significantly for "I love." Also, on the word "hate," the voices are singing D ♭ and G, a tritone apart, whereas on the word "love," they are singing B ♭ and D natural, a major third apart.

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<sup>9</sup> "Dominick Argento," *Boosey and Hawkes Composer Index*, <<http://www.boosey.com/pages/cr/composer/composer-main.asp?composerid=2691&langid=1&tttype=BIOGRAPHY&tttitle=Biography>>. Accessed on June 18, 2010.



### Example 5

Example 5 is a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment (I, II). The lyrics are "Let us live, let us live, my Clo-di-a, and let us love." The score includes dynamic markings such as *ppp* and *pp*, and articulation marks like slurs and accents. The piano part features a prominent triplet figure in the right hand.

**Example 5** is much like **Example 4**, except it contained an added an extra entrance of “Let us live” at the beginning. Also, even though the intervals between the two examples are similar, in **Example 5**, they are just a little smaller. In **Example 5**, the final line, “and let us love,” is also much shorter.

### Example 6

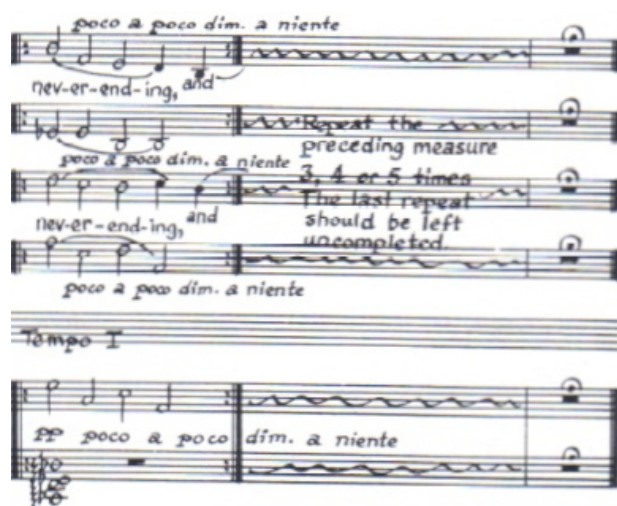
Example 6 is a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment (I, II). The lyrics are "Let us live, my Clo-di-a, and let us love, let us love, let us love." The score includes dynamic markings such as *ppp*, *soffo voce*, *dim.*, and *p. pass.*, and articulation marks like slurs and accents. The piano part features a prominent triplet figure in the right hand.



The first three and a half measures of **Example 6** are exactly like the first three and a half measures of **Example 4**. However, the second appearance of “let us love” is derived from the second statement of “Let us live” in **Example 5**. **Example 6** also takes the final chord from **Example 5** and uses that as the final chord to the piece, only this time with each voice only receiving one note.

Argento also uses rhythm and time signatures freely. The music never feels trapped into the bar lines, or forced into one time signature. He constantly changes meters in order to make sure that the rhythm feels free and can follow the text, rather than attempting to make the text fit into a specific time signature.

### Example 7



**Example 7** shows this kind of freedom where it occurs at the end of the sixth song, “You promise me, my dearest life.” The last line of text is “O great gods, make what she promises be true, and never-ending.” To create the feeling of “never-ending,” Argento puts repeat signs around that one word, with only the sopranos and tenors singing “never-

ending, and...” The directions in the last measure then say to “repeat the preceding measure 3, 4, or 5 times. The last repeat should be left uncompleted.”<sup>10</sup>

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<sup>10</sup> Dominick Argento, *I Hate and I Love (Odi et amo): A Cycle for Mixed Chorus and Percussion* (New York: Boosey & Hawkes, 1981), 21.

## Chapter 3

### The Text

To begin writing *Another Day Goes By*, my most important task was to find the right way to set the text. I started out by studying the poem; I assigned descriptive words for each stanza to help me keep specific themes in mind while composing. I labeled the five stanzas as “longing,” “upset,” “pained,” “resigned and thankful,” and “ultimately resigned.”

### The Fourth Stanza

Once I had the descriptive terms for each stanza of the poem, I composed music for the fourth stanza. I felt that this particular stanza was the most controlled, or possibly the least emotional of them. While reading this part of the text, I was greatly inspired by Arvo Pärt’s technique of layered voices. I planned out how I wanted to use this method with the text. As can be seen in **Example 8**, all the voices would sing “They get older,” then the sopranos drop out for “so,” then the altos drop out for “does he.” The basses sing “Time” by themselves, then are joined by the tenors for “lost, gone,” and then the tenors sing “forever” by themselves. The tenors and basses would sing “Thankfully,” and then

be joined by the altos for “he has,” and the whole choir would sing “her.” “She hurts” was sung by the sopranos and altos, followed by only the sopranos singing “for him.” Everyone would then sing “Another day.”

### Example 8

92

S *mf* They get old - er,

A *mf* They get old - er, *mp* so

T *mf* They get old - er, *mp* so does he *p* lost, gone for - ev - er

B *mf* They get old - er, *mp* so does he *p* Time lost, gone

101

S *f* her *f* She hurts for him

A *mf* he has her *f* She hurts

T *mp* Thank - ful - ly he has her

B *mp* Thank - ful - ly he has her

106

S *mp* She hurts for him *p* An - oth - er day *mf* An - oth - er day

A *mp* hurts for him *p* An - oth - er day *mf* An - oth - er day

T *p* for him *p* An - oth - er day *mf* An - oth - er day

B *p* him *p* An - oth - er day *mf* An - oth - er day

This layering has two effects. The first effect occurs during the text “They get older, so does he.” The first part of this phrase, “They get older,” refers to my sister, my brother, and me; therefore, all the voices sing that part of the text. Then, the women’s voices drop out by the time it gets to “he,” which refers to my dad. The second effect deals with the second half of the text, “Time lost, gone forever.” The nature of this text seemed to call for a loss of voices, so rather than adding to the men’s voices, I decided to have only one voice entering at a time. When the text moves to “Thankfully, he has her,” I went back to the first effect. I slowly added in the women’s voices to represent my stepmother. The women sing “She hurts for him” alone, once again to represent my stepmother, but then I chose to repeat that text and add the men’s voices to symbolize the pain that both my stepmother and my dad were in.

### **The Third Stanza**

After I had a sketch of the fourth stanza, I worked backwards, moving to the third stanza. In my study of the text, I decided that it was the most emotional of all of the stanzas, and therefore there needed to be a significant difference between the third and fourth stanza of text. Because the descriptive word I used for this stanza was “pained,” I decided to incorporate Lauridsen’s use of cluster chords, shown in the third measure of **Example 3** (see page 11), especially on the line “The pain won’t stop,” shown in **Example 9**. Unlike Lauridsen, who seems to favor major seconds within one voice, I do not show any such favoritism. Also, unlike **Example 3** where Lauridsen omits E and F from his cluster, I chose to use all seven pitches of the diatonic scale.

### Example 9

78

S

won't — stop The — pain — The pain won't stop

A

The — pain — won't — stop The pain won't stop

T

pain — won't — stop The pain won't stop

B

won't — stop The pain won't stop

Pno.

78

*f* *cresc.* (*rit.*)

For this stanza, I also kept in mind how Argento used his music and harmonic language to intensify the meaning of the text. I knew that I wanted my piece to not follow the traditional tonal chord progressions or use traditional voice leading, but I also did not want the piece to be completely inaccessible either. The setting of this third stanza is the most chromatic of all of the text. I decided to put in a key change after the last occurrence of “Another day goes by” so that the fourth stanza, which already has a great shift in emotion, is now changed in a harmonic way too.

## The Second Stanza

Again, once I had the third stanza sketched, I decided to continue working backwards, now moving to the second stanza of text. It was important, even though there is obviously the underlying pain to the text, that it needed to be more subdued than the third stanza, but still more emotional than the fourth stanza. This stanza was also the most questioning of all of the other parts of the text, with the questions “Why are they so far away?” and “How has this happened?” I wanted to highlight these questions, so I decided to set them without too much of a break between them. I also decided to repeat the second question before moving on, as seen in **Example 10**.

### Example 10

The musical score for Example 10 is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 43. The lyrics are as follows:

- Soprano (S):** so far How has this hap - pened? How has this hap - pened? \_\_\_\_
- Alto (A):** so far How has this hap - pened? How has this hap - pened? \_\_\_\_
- Tenor (T):** Why are they so far a - way? How has this hap - pened? How has this hap - pened? \_\_\_\_
- Bass (B):** Why are they so far a - way? How has this hap - pened? How has this hap - pened? \_\_\_\_

The score includes dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The Soprano and Alto parts have a *p* (piano) marking at the end of the second question. The Tenor and Bass parts have a *p* marking at the end of the second question. The score also includes a *3* (triple) marking for the Soprano and Alto parts at the end of the second question.

I wanted the music for these questions to show the pain and confusion, too. For the first question, “Why are they so far away,” I decided to finish the question with a major second between the tenors and the basses. This second is not traditionally resolved, creating tension and helping the phrase pull towards the next question. The two appearances of “How has this happened” are set very differently. The first time, the end

of the question is very disjunct for all the voices except for the bass voice. Both soprano parts and the tenors leap down an octave, while the altos leap down a major tenth. The second setting of the question begins with triplets in all of the voices and every syllable has seconds, sevenths, or ninths between the voices.

### **The Fifth Stanza**

With only two stanzas left to write, I decided to first work on the final stanza before working on the first. I had labeled this stanza “resigned.” In order to create this feeling of resignation, I again returned to Pärt’s voice layering for two different parts of the text. As seen in **Example 11**, the first part to which I applied this method was the third line of text, “To be friend, guide, teacher, or fool?” Once again I started with the full choir on “To be friend,” with the altos, tenors, and basses continuing on for “guide.” “Teacher” was sung just by the tenors and basses, and “or fool?” was left to just the basses.



### Example 11

The musical score for Example 11 consists of five systems of music. The first four systems are vocal parts with lyrics, and the fifth system is a piano accompaniment.

**Vocal Part 1:** *mf* To be friend, *mp*

**Vocal Part 2:** *mf* To be friend, guide, *p*

**Vocal Part 3:** *mf* To be friend, guide, teach-er *pp*

**Vocal Part 4:** *mf* To be friend, guide, teach-er or fool? \_\_\_\_

**Piano Part:** *f* *mf dim.* *mp*

The next line of text in which I used this method was the fifth line, but I wanted to make sure that it was varied from the other times that I had used vocal layering. I did begin it with the whole choir singing “Turn out the light.” The basses then dropped out for “try to sleep,” followed by the sopranos dropping out for “think,” and the altos sing “dream” by themselves, shown in **Example 12**.

## Example 12

Example 12 is a musical score for a vocal ensemble (Soprano, Alto, Tenor, Bass) and Piano. The score is in 3/4 time and includes lyrics: "much Turn out the light, try to sleep, think, dream". The vocal parts are marked with dynamics: *mp* (mezzo-piano) and *p* (piano). The piano part is marked with *mp* and *poco a poco dim.* (piano). The score includes a rehearsal mark 128. The lyrics are: "much Turn out the light, try to sleep, think, dream".

I also came back to Lauridsen's cluster chords during this stanza and Argento's use of word painting. I picked out specific words that I wanted to give special attention to, such as "lost," "fool," and "dream." These seem to be very important words for this stanza. On the word "lost," I wanted to use a cluster chord that was also very spread out. The basses are singing  $D\flat_3$  and  $E\flat_3$ , the tenors sing  $G\flat_3$  and  $C_4$ , the altos are doubling the tenor's  $C_4$  as well as  $G\flat_4$ , and the sopranos sing  $A\flat_4$  and  $F_5$ . For both the words "fool" and "dream," I decided to use only major seconds, in order to create dissonance without it being overpowering.

## The First Stanza

For setting the first stanza of the text, I knew that I wanted to start the piece very simply. I knew that I did not want to keep using the voice layering, so that it did not end up sounding like Pärt wrote this piece. Instead, I decided with each new phrase to have more voices enter, which is shown in **Example 13**.

**Example 13**

Example 13 is a musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 4/4 time. The score is divided into two systems, starting at measure 16 and 23 respectively. The lyrics are: "He loves them so much! He misses them so He wants to teach them so bad-ly". The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The Soprano voice enters at measure 16 with the lyrics "He loves them so much!". The Alto, Tenor, and Bass voices enter at measure 23 with the lyrics "He misses them so". The Soprano voice enters again at measure 26 with the lyrics "He wants to teach them". The Alto, Tenor, and Bass voices enter at measure 29 with the lyrics "so bad-ly". The Soprano voice enters again at measure 32 with the lyrics "He wants to teach them". The Alto, Tenor, and Bass voices enter at measure 35 with the lyrics "so bad-ly". The Soprano voice enters again at measure 38 with the lyrics "He wants to teach them". The Alto, Tenor, and Bass voices enter at measure 41 with the lyrics "so bad-ly".

16 *p*  
S He loves them so much!  
A *p*  
T *p*  
B *p*  
He misses them so

23 *p*  
S He wants to teach them  
A *mp*  
T *mp*  
B bad - ly —  
so bad - ly  
so bad - ly  
He wants to teach them  
He wants to teach them  
so bad - ly

28 *mp* He wants to teach them — *p* He yearns to hold them — *mf* hold —

A *mp* He wants to teach them — *p* He yearns to hold them — *mf* hold —

T *mp* He wants to teach them — *p* He yearns — to hold them — *mf* hold —

B — — — — — *p* hold them — *mf* hold —

33 *mp* them An - o - ther — day goes — by —

A *mp* them An - o - ther — day goes — by —

T *mp* them An - o - ther day —

B *mp* — — — — — day —

The piece begins with just the sopranos singing the first line of text, which is then repeated in the altos and tenors. The second line of text drops back down to just one voice, the basses, singing. The third line goes back up to two voices singing, which, like the first line of text, is repeated, and one voice is added to it, making it three voices. The fourth line continues with just the three voices until the words “hold them,” where the fourth voice enters. All four voices are again present for “Another day goes by.”

## The Accompaniment

The final aspect to the piece was the accompaniment. I found it very difficult to insert an interesting piano part into a piece where the choral music was already completed. It is uncommon for composers to first write choral music and later try to compose an accompaniment. While writing the choral music, I began sketching small portions of the piano line. I found ways to put helping notes into the piano part to aid the choir.

I knew that I wanted to make the same connection between the voices and the piano as there was in the Lauridsen piece. When first writing the piano music, I created a similar effect as in the Lauridsen pieces, where the piano acts as another voice, rather than a mere accompaniment. The problem with composing piano music that was its own voice was that the music in the piano and the music in the voices seemed too detached. There was not enough connective material between the two parts. In order to fix the lack of connection, I took some of the music that had previously been written for the voices, and inserted it into the piano, especially in the piano introduction and coda. **Example 14** shows a section from the introduction that was based on the opening vocal material, seen in **Example 13**. Now, however, there are no rests between the different subphrases.

### Example 14

## Performance Techniques

*Another Day Goes By* is basically a through-composed piece. There is not any one theme that keeps returning; rather, the material develops over time. I think that, more important than the technical form of the piece, is its overall shape. This piece is essentially a long crescendo from the beginning through the third stanza, which is the most emotional part of the text. With the start of the fourth stanza, the piece begins a long diminuendo, ending with only three notes occurring in the piano.

As stated in Chapter 1, *Another Day Goes By* is not an easy piece to perform. I also do not believe that it is extremely difficult either. As a singer, I tried to create vocal lines that are interesting to sing as well as beautiful. I do like to write a lot of seconds and dissonances in my music. I also do not like to have the piano just double the voice parts, which means that there are very few times when the voice parts are given in the accompaniment, so any performers will need to be very secure in their parts.

## Chapter 4

*Another Day Goes By* is a very special piece to me. My hope is that, through the music, I will have expressed my father's feelings. The poem that I set means a lot to my family, so I also hope that they are proud of the work that I have done. I know that the personal aspects of the piece only reach my family and myself, but I believe that, with the many different aspects that I have put into the piece, it will make its way into choral repertoire. This piece is challenging to perform, but the information I have provided should help.

While writing this piece, I learned several things. The first is that it is much more difficult to write an accompaniment after all the other parts have been written, rather than writing them at the same time. Second, vocal lines sound much more organic if the time signature is altered to fit the text, rather than the text made to fit a time signature. Another thing that I have learned is about my harmonic language. I am very comfortable writing in a diatonic manner, and I have learned that my music is much more interesting and sounds more mature when I push out of my comfort zone.

Throughout this paper, I have said a lot about my personal style as a composer. My compositional style has changed much over the past two years of graduate work, and

*Another Day Goes By* shows how my writing has matured. My style is not the same as Arvo Pärt's, Morten Lauridsen's, or Dominick Argento's styles. These three composers have merely inspired me and I intend to continue to use some of what I have learned from them in future works. I believe that the "layering" technique of Pärt is something that I will use more of in both vocal and instrumental works.



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